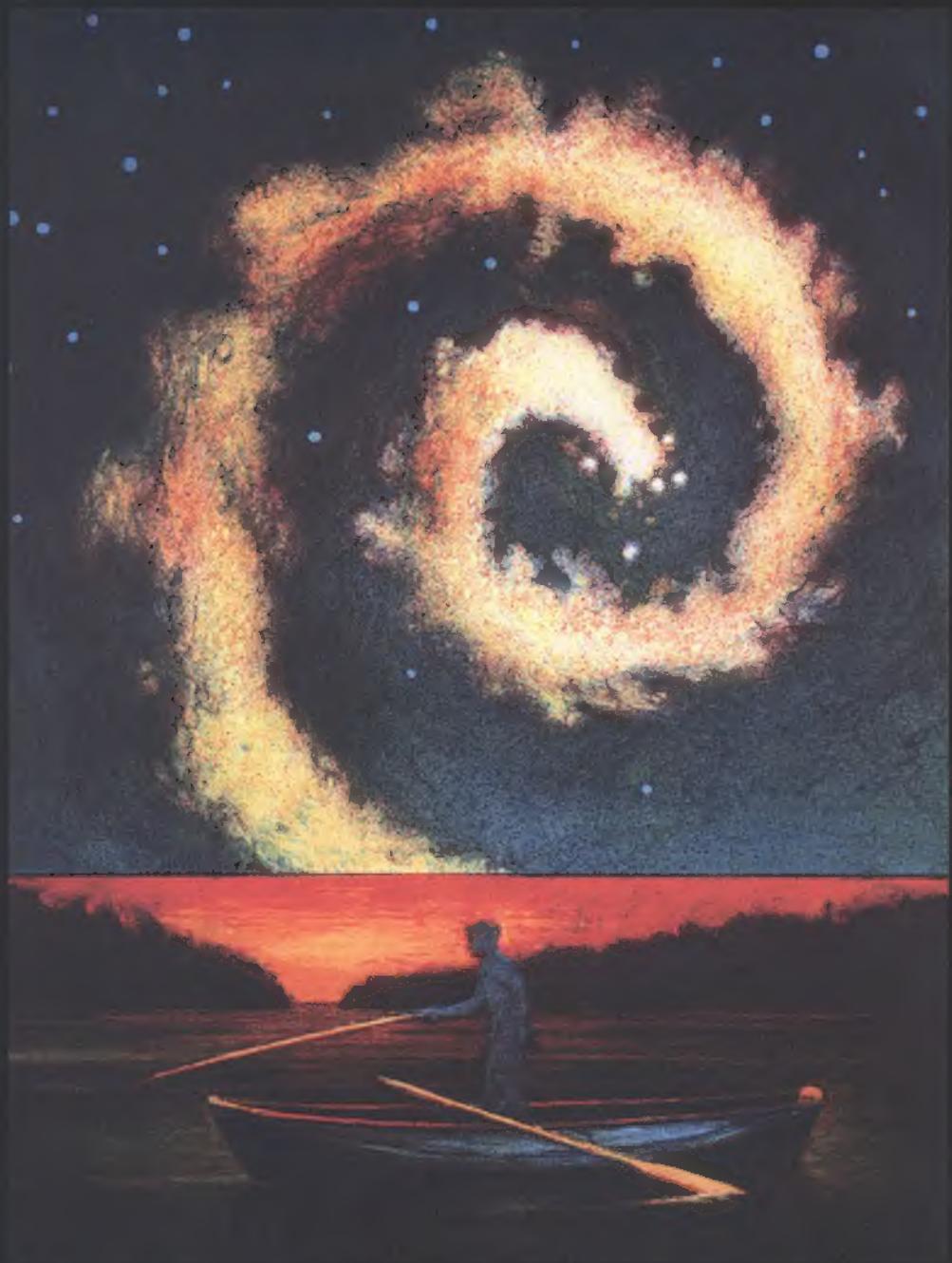


28th ●

Parkside National Print Exhibition

UNIVERSITY OF
WISCONSIN PARKSIDE



Print by Barry Roal Carlsen

Juror Statement

After living through, the worst, we hope, of the COVID-19 global pandemic, it's gratifying to see so many artists working through the challenges we experienced and still creating such engaging artwork. Across the country, in academic settings, public print shops and private studios, printmakers continue to address the wide range of personal, political, and cultural changes that we are experiencing in our world. Themes and narratives of artwork submitted to the 28th Parkside National Print Exhibition ranged from the intensely personal to the overtly political. I wanted to make choices for the exhibition that represented that diversity.

The pandemic shined a strong light on the printmaker's dichotomy. That is, we are all interested in developing

as independent artists, yet we all are dependent on limited, often shared, resources. Not every printmaker has a personal press or even a studio and those closed facilities during the pandemic reminded us how dependent we are on others. If we take away from these challenging times one thing, I hope it's that we are stronger when working together in addressing the issues in our lives and society.

There were nearly 500 prints submitted to this year's exhibition and the quality of the artwork was very high, which made it a real challenge to select the best 80 prints. From the start, I was impressed with the range of both the print media used and the rich diversity of content submitted. To arrive at the final number for this exhibit I had three important criteria that needed to be met. First, I sought out work that showed formal strength and had a strong visual presence. Second, the work needed to exhibit a mastery of technique that honored printmaking tradition while often

stretching the boundaries of the artist's chosen medium. Finally, and most importantly, I wanted artists to express a clear personal vision. One that provided me a window on the artist's world. I did not have a focus on any particular set of ideas, themes or beliefs that needed to be present in all works. As it is with people, the strength of the 28th Parkside National Print Exhibition is found in the diversity of voices and backgrounds of the artists. Exhibiting your artwork, participating in print communities, and continuing to create new prints proves that we have survived, and that printmaking is still thriving.

It has truly been an honor to serve as juror for the 2023 Parkside National Print Exhibition, review such strong work from so many of my contemporaries and to be introduced to many new artists. You all continue to be my print heroes.

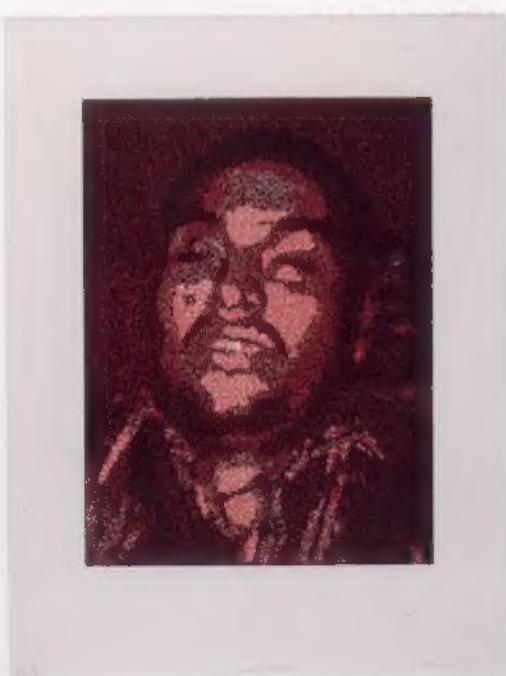
Barry Roal Carlsen



1

**1. Joanna Anos****Chicago, IL****Cedar, 2022****Collage, hand-printed paper****16" x 12"****2. Miguel Aragon****New York, NY****MUERTE (DEATH), 2022****Woodcut****35" x 26"****3. Andrew Au, Jennifer Purdum****Cincinnati, OH****Tyranny For You, 2021****Etching and silkscreen****18" x 12"**

2



3



4

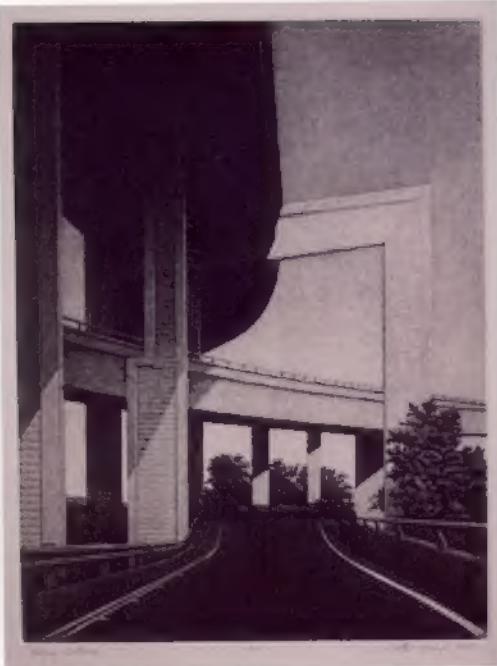


Pai

A KIND OF FUTURE — THE INVISIBLE KING

Amy

5

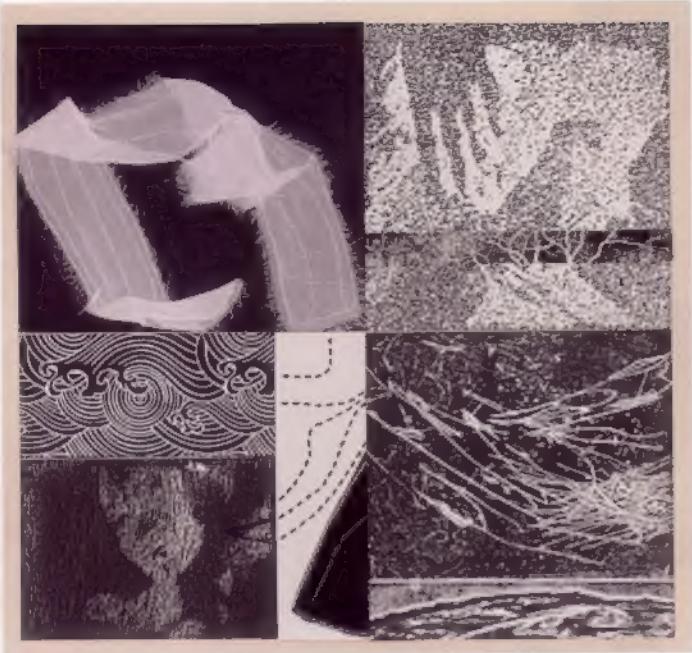


6



7





4. David Avery

San Francisco, CA

A Kind of Flying—The Invisible Hand,
2021

Hard-ground etching
4.5" x 9.75"

5. Peter Baczek

Oakland, CA

Flying Buttress, 2022

Etching
15" x 12"

6. Cameron Bailey

Sunnyside, NY

Encounter, 2022

Reduction Mokuhanga on Kizuki Washi
14" x 22.5"

7. Janet Ballweg

Bowling Green, OH

Second Skin, 2020

Screen print
21.5" x 15"

8. Anne Beidler

Atlanta, GA

A Brittle Year Series (#2), 2021

Print installation: relief, photopolymer,
fabric and thread
14" x 16" x 3"

9. John Bergmeier

Waxhaw, NC

Peace Fan, 2022

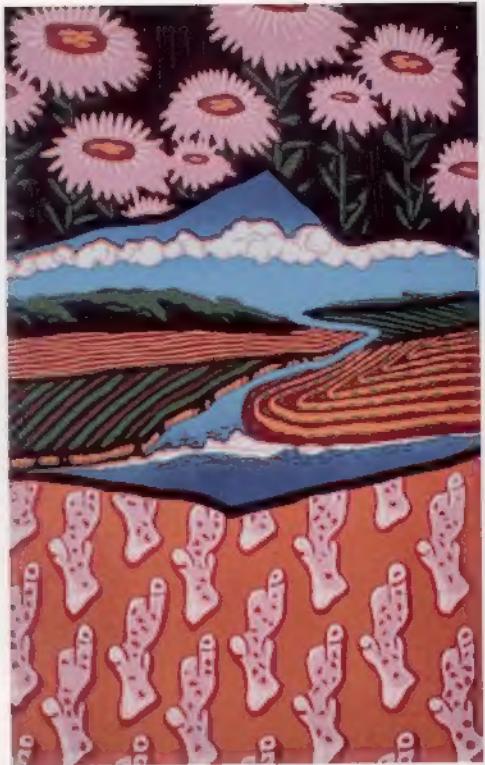
Screen print with wood
11.5" x 8"



10



11



12





**10. Edward Bernstein****Bloomington, IN***Refugees, 2021*

White ground etching and aquatint

11" x 8"

11. Lisa Bigalke**Kenosha, WI***Farmscape Fossils, 2022*

Reductive relief

11" x 7"

THIRD PLACE**12. Kate Borcherding****Huntsville, TX***Fall Storm, 2022*

Woodcut, monoprint

12.50" x 24"

13. Peter Borsay**Wendell, NC***GS12, 2022*

Screen print

30" x 22"

14. Anne Burton**Lincoln, NE***Artificial Kingdom, 2021*

Reduction woodcut

33" x 21" x .25"

15. Israel Campos**Los Angeles, CA***Dale, Dale, Dale, 2022*

Reduction linocut and gouache

30" x 24" x 1.5"



16



17



18



19



20



16. Giulia Cancro

Yonkers, NY

Congruent II, 2022

Monotype, linoleum relief

30" x 22"

17. Hartley Carlson

Columbia, MD

The nature of divergence, 2022

Mixed media collagraph

40" x 26" x 2"

18. Gino Castellanos

Knoxville, TN

Disgustbringer V.E 7, 2022

Woodcut, monotype

28" x 20"

19. Stephanie Copoulos-Selle

Waukesha, WI

Roots, 2022

Relief print

12" x 16 5"

20. Cathie Crawford

Peoria, IL

Convergence, 2022

Reduction woodcut with "pochoir"

22" x 18"

21. Michael Dal Cerro

Lyndhurst, NJ

Interlocking and Merged Segments,

2022

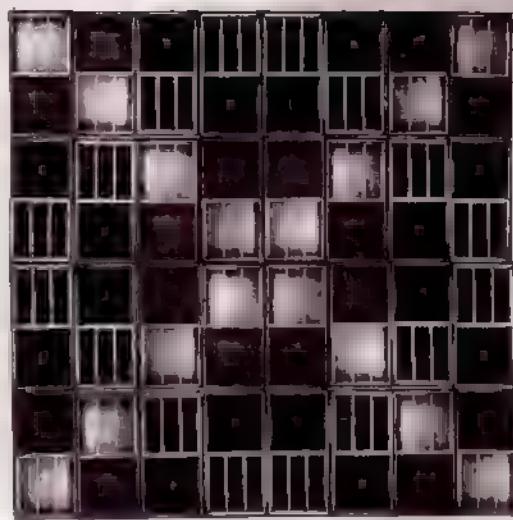
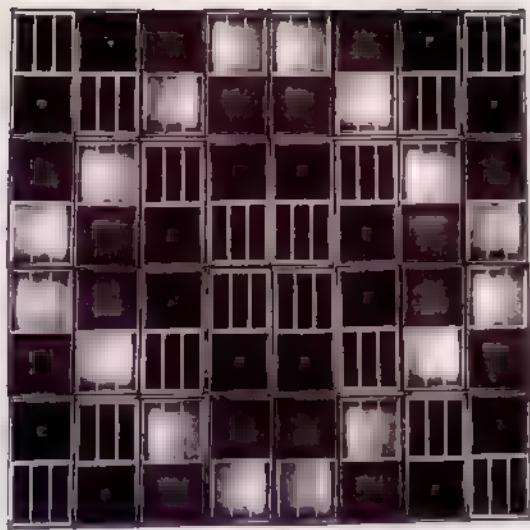
Woodcut print

15" x 20"

21



22



23



24



25

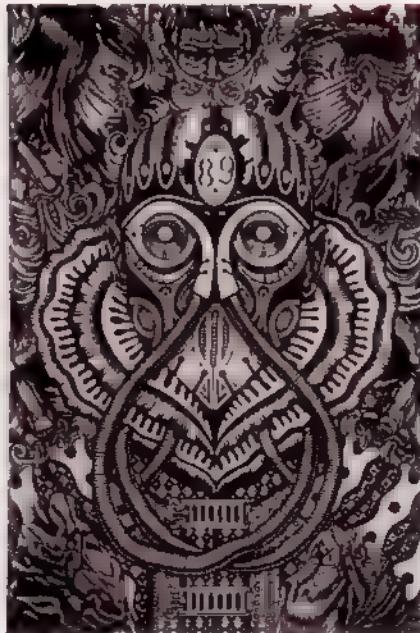


22. Beth Dorsey
Minneapolis, MN
X and O, 2021
Polymer Photogravure
30" x 60"

26



27



23. Tallmadge Doyle
Eugene, OR
Underwater Garden, Malaysia II, 2021
Line etching, collage, India ink on
Japanese Kitakata paper
12.5" x 9"

24. Sarah Drummond
Cortez, CO
Equinox, 2022
Linocut reduction print on Hosho paper
25" x 20"

25. Sue Carrie Drummond
Jackson, MS
Insidious Delicacy, 2019
Handmade paper with watermarking
and pulp paint
24" x 35"

26. Sally Duback
Milwaukee, WI
Fair Warning, 2022
Multi-plate monoprint on handmade
paper
35" x 23"

27. Keith Dull
Ashland, OH
*The Pandemica Opens: Take A Field
Trip To Parsburg*, 2021
Relief linoleum print
18" x 12"

28



29

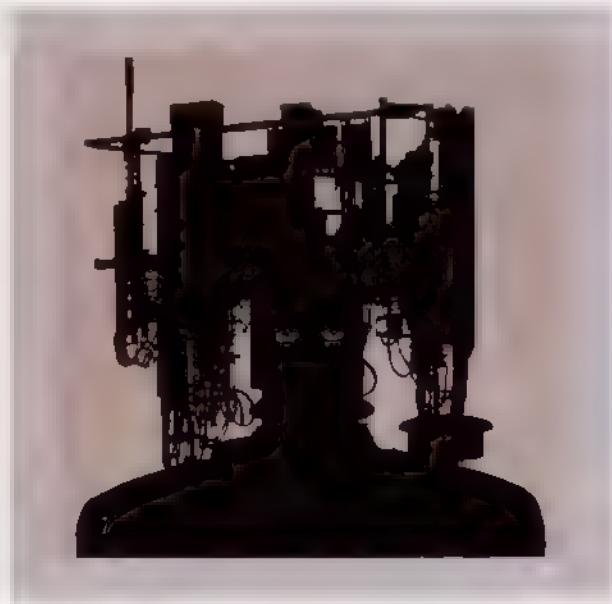
FLIM FLAM

Blood	Garnet	Raspberry	Salmon	Carmine	Curant
Ruby	Vermillion	Coral	Rose	Persian	Cherry
Burgundy	Cadmium	Fire	Crimson	Marsala	Poppy
Cranberry	Wine	Watermelon	Cardinal	Apple	Imperial

30



31





33

**28. James Ehlers****Emporia, KS***Forgiveness and Redemption*, 2021

Metal engraving

12" x 18"

29. Diane Fine**Plattsburgh, NY***FLIM FLAM*, 2020

Letterpress, relief and digital print

13" x 13"

30. Cindi Ford**Rapid City, MI***A Botanical Anecdote VI*, 2022

Engraving, two block and reduction

mokuhanga and monotype

12" x 12"

31. Donald Furst**Wilmington, NC***New World Order: Dark Angel*, 2022

Linocut, chine colle

12" x 12"

SECOND PLACE**32. Kate Goodvin****Iowa City, IA***Modern day Mother Earth*, 2022

Screen print and appliquéd textiles on

Cotton Sateen

50" x 35"

33. Rachael Griffin**Madison, WI***Upside Down Split*, 2020

Screen print

20" x 15"

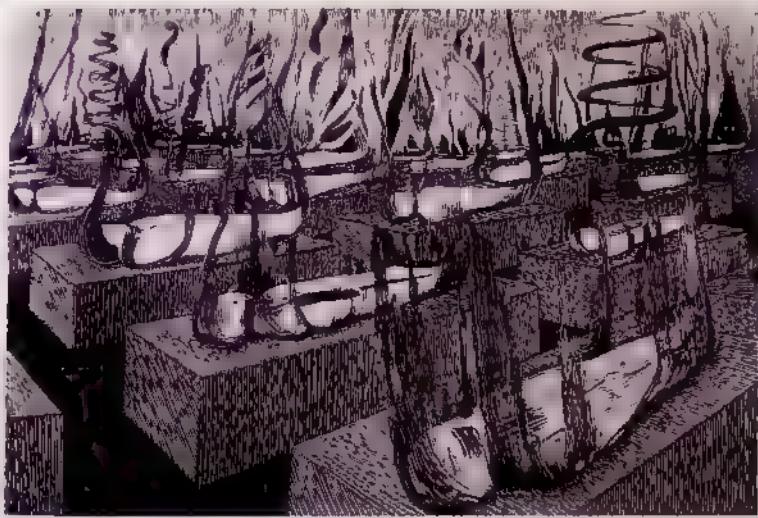
35



34



36



37



**34. Marco Hernandez****Wichita, KS***Los Niños También Sufren, 2020*

Etching

8" x 11"

35. Sharla Jean Hoskin**Zionsville, IN***Artist Engineer #3, 2022*

Screen print

13" x 9"

36. Nathaniel Infante**Madrid, NY***Ascension, 2022*

Woodcut

40" x 60" x 1"

37. Jayne Reid Jackson**Madison, WI***We Are Stardust II, 2022*

Color mezzotint

18" x 12"

38. Brian Johnson**Austin, TX***Invisible Bonds, 2022*

Screen print

30" x 22"

**39. Kazhia Kolb****Saint Meinrad, IN***Conversation 2, 2022*

Enhanced linoleum block print

25" x 36"

40



41



42



43



44



40. Catherine Kramer

Miami, FL

Beginning to Grow Again, 2022

Color intaglio

18" x 12"

41. Erin Leon

Lakeville, MN

Last One Standing, 2020

Woodcut

84" x 36"

42. Scott Ludwig

Boone, NC

Oh'merica (Stained v2), 2020

Woodcut on oxidized Extenda fabric
with steel grommets

50" x 115"

43. Patrick Luetzelschwab

Well am Rhein, Germany

Lofo, 2021

Four color handpulled screen print on
wood

16" x 12" x 1"

44. Berel Lutsky

Glendale, WI

Remorse (Act I), 2022

Lithograph

15" x 20"

45



45. Linda Lyke

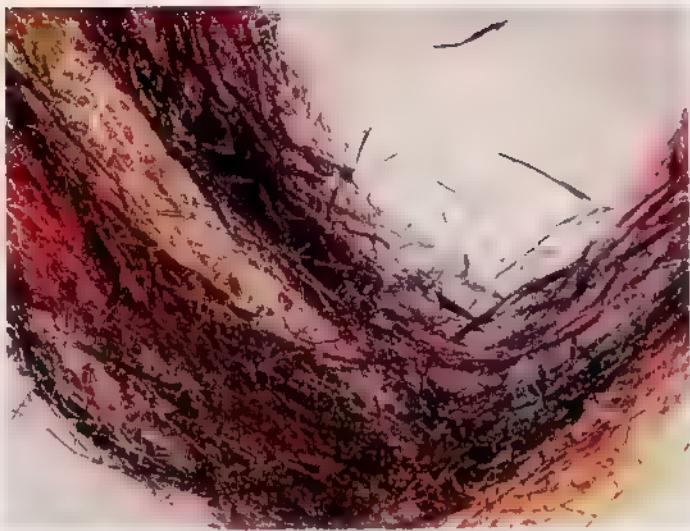
Los Angeles, CA

Fibonacci Curve, 2020

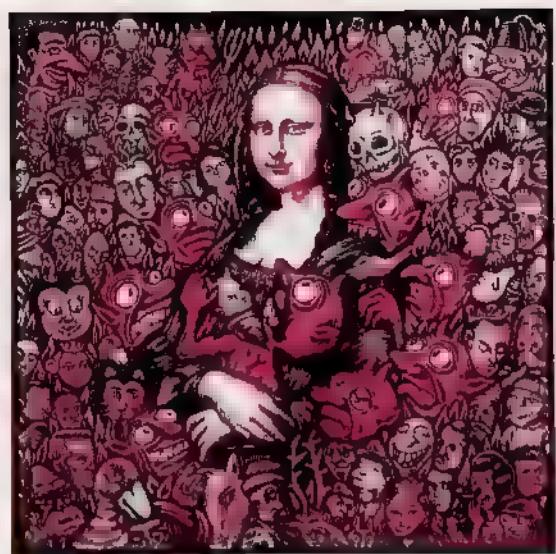
Monotype/mixed media

30" x 40"

46



47



48



49



50



46. Barbara Manger

Milwaukee, WI

SWING, 2021

Monotype

38" x 50"

47. Gregory Martens

Wauwatosa, WI

Mona Lisa's Day In Hell, 2022

Screen print

30" x 30" x 1"

48. Matthew McHugh

Greeley, CO

Food Chain, 2022

Linocut

17.5" x 11.5"

49. Christine B. Miller

Whitewater, WI

*Tree of Knowledge: Fruit & Nuts
Anyone?*, 2020

Drypoint print, mixed media

18" x 22" x 2"

50. Chris Mona

Millersville, MD

Ur Barrow, 2022

Lithograph on Rives BFK

24" x 18"

51



51. Johanna Mueller

Greeley, CO

Altar for the Living, 2021

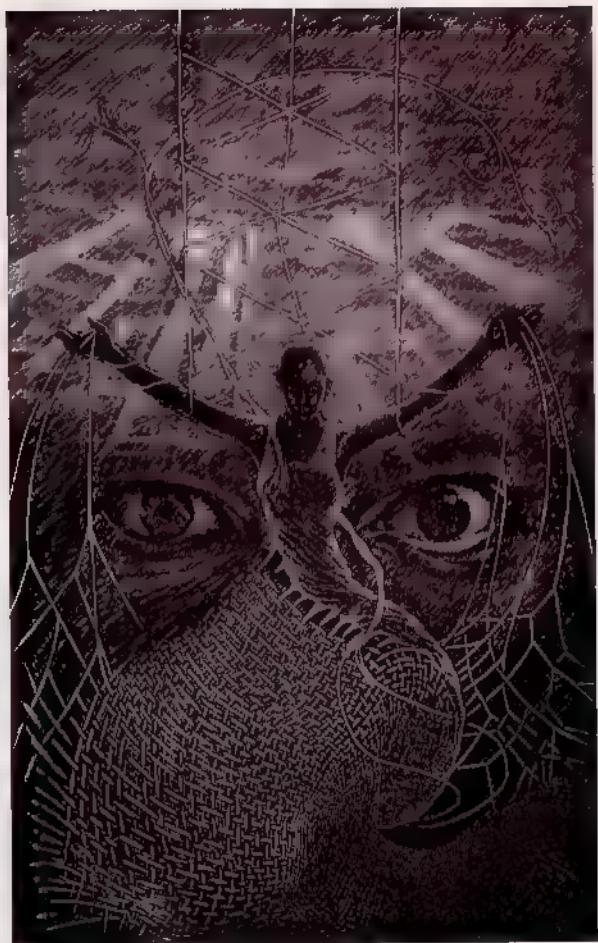
Relief engraving

14" x 11"

52



53



54



55



52. Steven Muñoz

Washington, DC

Biocide, 2020

Reduction woodcut

40" x 30"



53. Chad Nelson

Sioux Falls, SD

Phoenix, 2022

Engraving in High Impact Polystyrene

24" x 15"

54. Peter Nickel

Austin, TX

Dual Horses, 2021

Stone lithograph

48" x 36"

55. Mervi Pakaste

Manhattan, KS

O, 2021

Letterpress on paper, laser-cut, and hand bound

5.5" x 5.75" x 0.5"

56



BEST IN SHOW

56. Andrew Polk

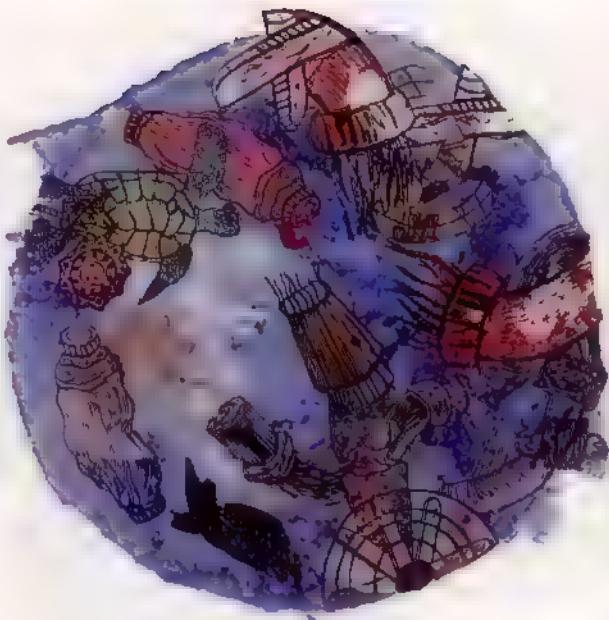
Solsberry, IN

Land of the Free, 2022

Hand drawn lithograph

16.5" x 30"

57



59



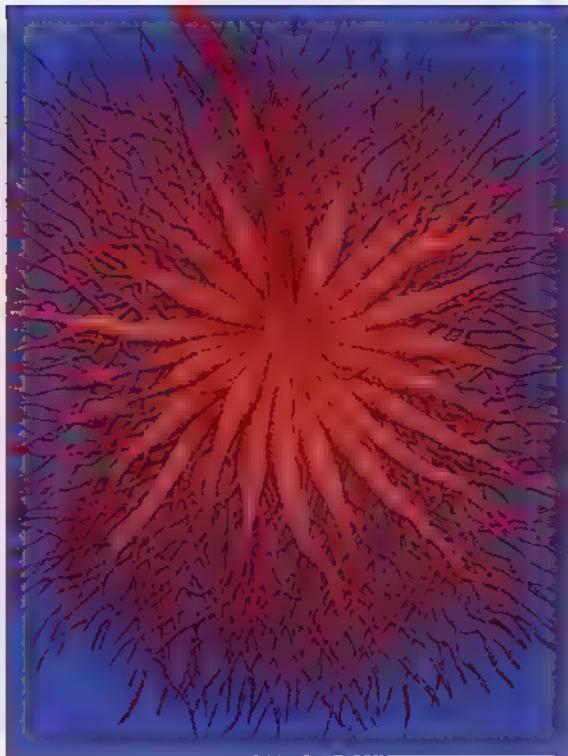
58



60



61



57. Marilyn Propp

Kenosha, WI

Maelstrom, 2021

Relief print, collage on handmade
abaca paper w/ pulp paint
32.5" x 32" x .5"

**58. Benjamin Rinehart & Rachel
Simmons**

Appleton, WI

Fractured Fathers, 2021

Collapsible box with archival pigment &
pressure prints
10" x 5.5" x 2.5"

59. Daniel Rothenberg

Pittsford, NY

Contrasting Mapping, 2021

Cardigraph

27" x 21"

60. Blake Sanders

Cape Girardeau, MO

Anywhere I Lay My Head, 2022

Screenprinted repurposed fabrics,
machine sewing, embroidery

36" x 48" x 10"

61. Jennifer Scheuer

Lafayette, IN

Lymphatic, 2022

Lithograph

18.5" x 14"

62. Kevin Schroeder

Toledo, OH

Xuanyi and Hornet II, 2022

Drypoint on monotype

7" x 14"

62



63



64



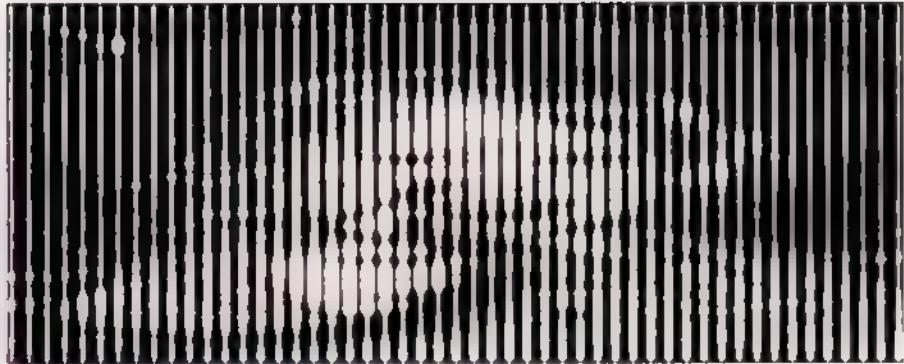
65



66



67



63. Melissa Schulenberg

Canton, NY

Borderless, 2021

Mokuhanga scroll

8.5" x 96" x 1.5"

64. Meredith Setser

Indianapolis, IN

Authentic!, 2022

Etching with chine colle

30" x 24"

65. Larry Sheffield

West Seneca, NY

Study of a Kintaur 1, 2022

Serigraphy

30" x 22"

66. Mark Sisson

Stillwater, OK

Portrait of Jenna Cross, 2022

Linocut, woodcut, lithograph

16.5" x 12.5"

67. Fletcher Stephen Smith

Los Angeles, CA

Cowgrrl (Happiness Izza Warm Gunn),

2016

Woodcut

22" x 66"

68



68. Catherine Sollman

Chicago, IL

Song of the Bicycle Mechanic, 2022

Monotype on Kitakata paper

10" x 8"

69



70



71



72



73



74



69. Devon Stackonis

Madison, WI

Record of Wear, 2022

Mezzotint series on Zerkall paper

21.75" x 25.75"

70. Chris Stewart

San Angelo, TX

Ak-Sar-Ben # one, 2021

Wood block print

15" x 23"

71. Victoria Tasch

Hartland, WI

Blue Jay, 2022

Screen print, transfer, cyanotype, hot

foil

3.5" x 4" x 1.5"

72. Caroline Thorington

Bethesda, MD

Masquerade, 2022

Color lithography with red colored pencil

15.5" x 21"

73. Nicholas Tisdale

Alabaster, AL

di-chat-o-my: Love/Hate I, 2022

Color lithography

8" x 8"

74. Patrick Vincent

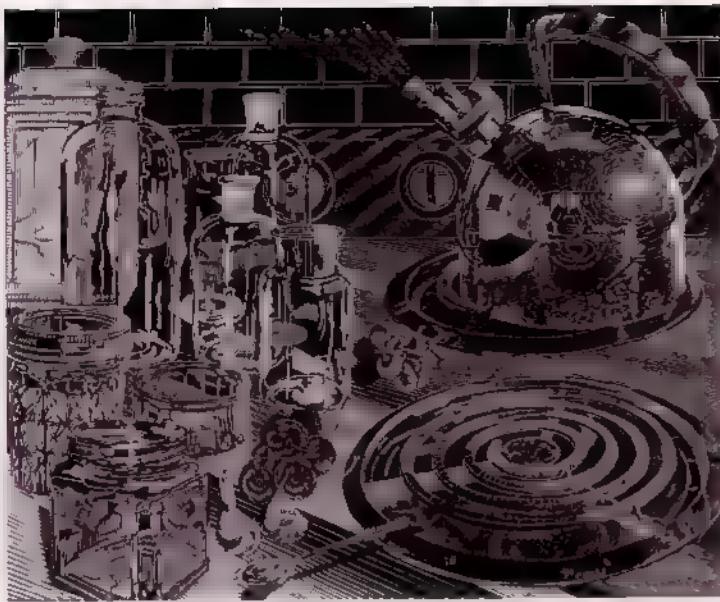
Nashville, TN

Ocean's Bones, 2017

Stone lithography

28" x 20"

75



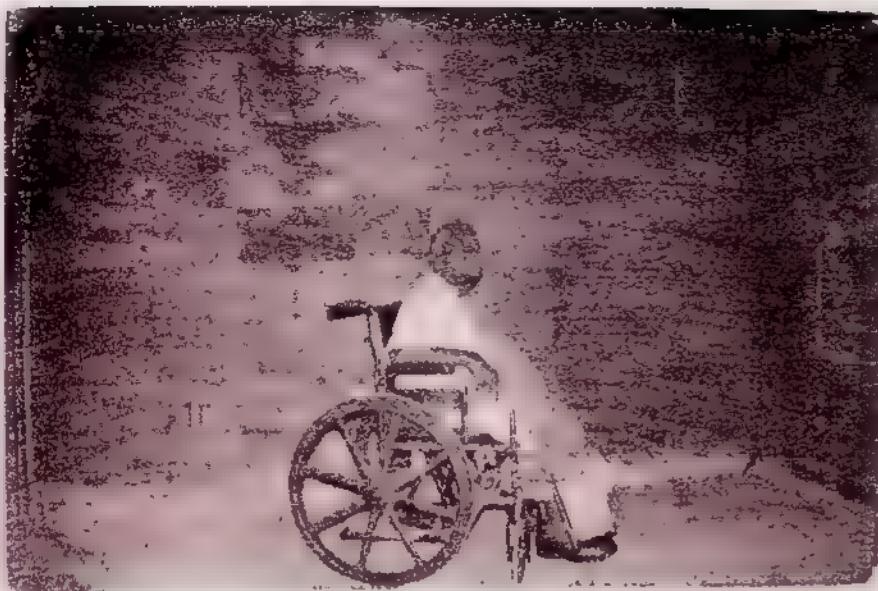
77



76



78

**75. Catherine Walker****Greenville, NC***Milk and Honey, or Lemon?, 2021*

Linocut

19.5" x 23.75"

76. Brandon Williams**Nashville, TN***20k More 20k Less, 2021*

Multi-plate etching

12" x 17.5"

77. Connie Wolfe**Chicago, IL***Influx (I), 2022*

Screen print

13.5" x 10"

78. Jonathan Wright**Pine Bluff, AR***This Old House, 2021*Laser engraved woodcut on
Stonehenge

11" x 14"

79. Koichi Yamamoto**Knoxville, TN***Shouten, 2021*

Intaglio

47" x 17"

80. Sihan Zhu**Providence, RI***Go to the Fireworks, 2022*Intaglio (line etching/aquatint/
burnishing)

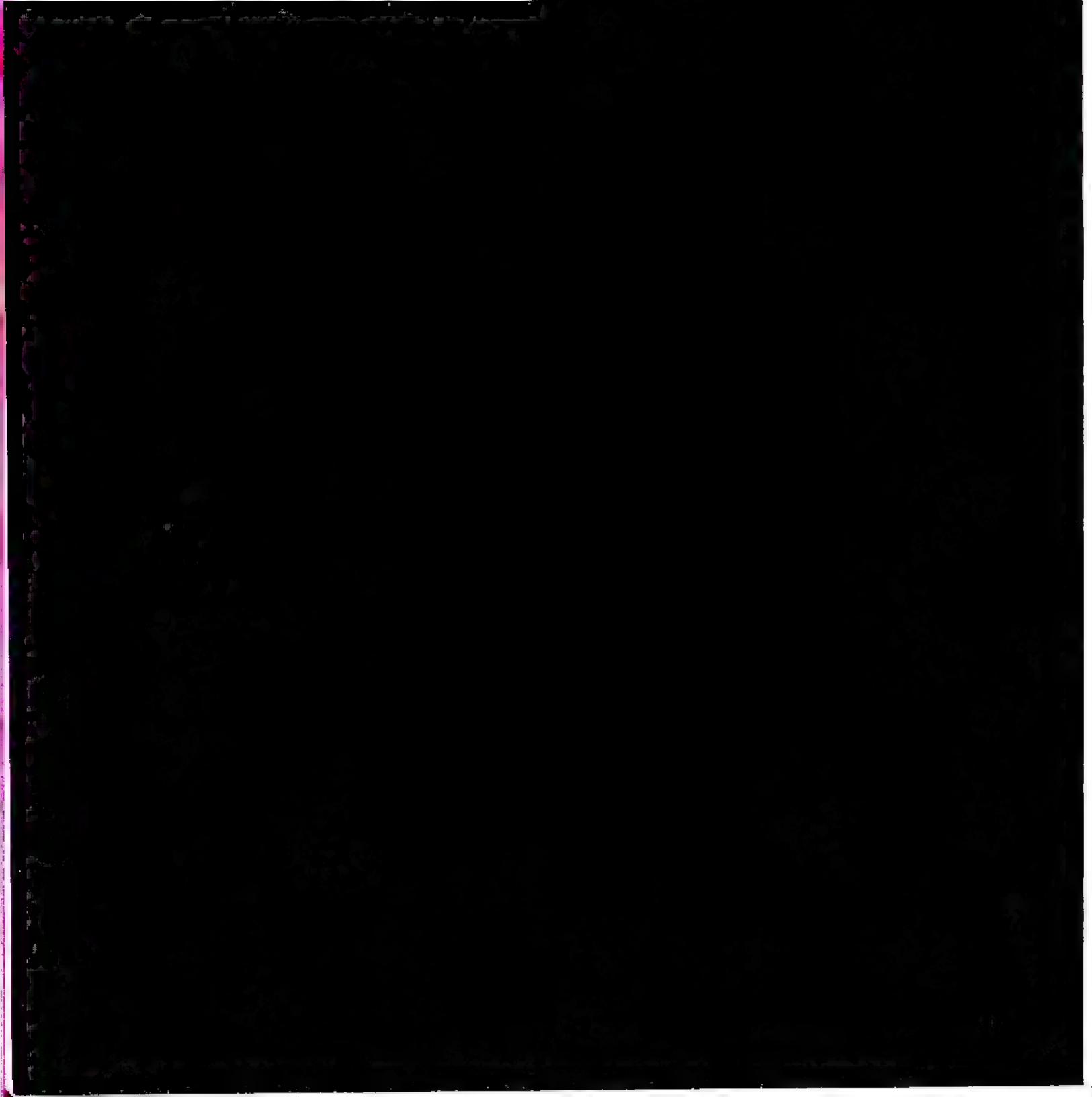
16" x 11"

79



74





Afterword

In celebration of all printmaking and the continuation of the practice it's an honor to be a part of this new initiative to foster growth and engagement with the artist-in-residence program here at University of Wisconsin-Parkside. It is a time-honored tradition here at Parkside to mark the 28th Parkside National Print Exhibition! This opportunity brings national artists together to showcase their work with everyone they inspire and share their voices while adding their technical complexity.

Power of the multiple and its maker.

As an artist focused on printmaking and exploring new ideas to push the medium to different boundaries, I feel a sense of responsibility to make note on the exceptional progress made by other artists who influenced me and previous generations of artists that

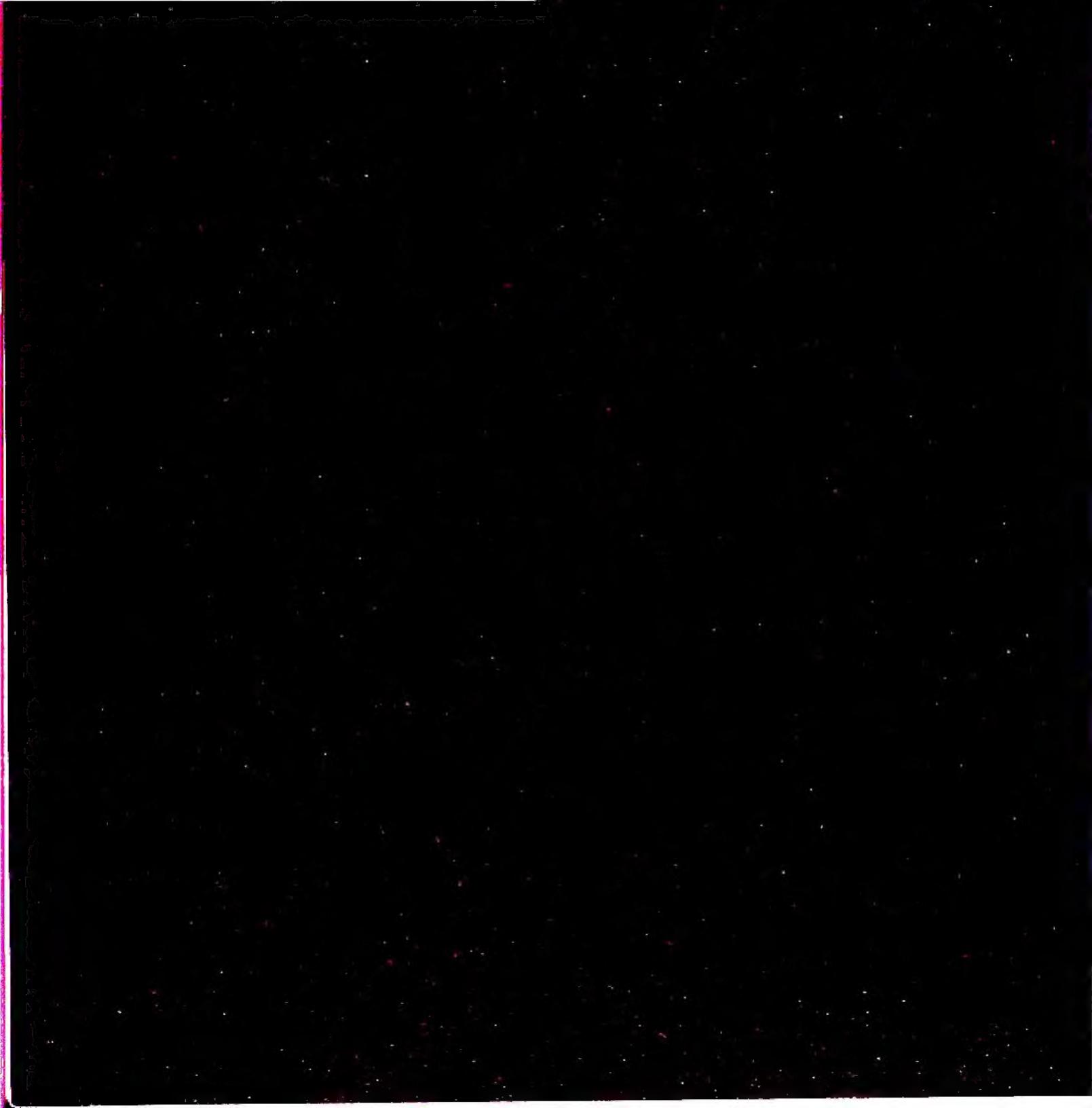
also dedicated their time and energy to create prints in an ever-increasing caliber. I want to recognize the makers who invested countless hours on their practice.

The number of independent-operating print shops in the U.S. increased due to the restrictions of the pandemic of 2020. A time when students and artists together had limited to no access to make their prints. I hope to see this trend to continue as it provides more accessibility for independent artists to flourish within their own studio practice. Unlike other studio practices, the combination of machine, paper, and ink has evolved in different ways, that provided the foundation for popular culture from social justice, politics, and everything that matters to us. The ability to express and redefine printmaking has the following of altering our perceptions of the world and create new ones.

We must consider the production of prints. It is not an easy task as it is a physical job and sometimes a wrestling match to perfect every print to be the same while creating the edition. The multiple has a lot of power in the process of distribution and access. Using the imagery as a language to speak on personal or observational experiences, as artists, we hold the ability to invoke that response. We need to continue to celebrate the accomplishments of both the work and the maker to acknowledge the increasing capability of artists coming up with new forms of exploration through print. Discovering new creative ideas and supporting emerging artists is the emphasis in introducing their work to be presented in this year's 28th PNPE exhibition.

Roberto Torres Mata

UW-Parkside's 2023 Artist-in-Residence



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Dean, College of Arts and Humanities

Roberto Torres Mata

UW-Parkside's 2023 Artist-in-Residence

Afterword

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28th Parkside National Print Exhibition

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